

# CARPENTERS

GOLD











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(They Long to Be)  
Close to You

Words by Hal David  
Music by Burt Bacharach

Why do birds suddenly appear  
Every time you are near  
Just like me, they long to be  
Close to you

Why do stars fall down from the sky  
Every time you walk by  
Just like me, they long to be  
Close to you

On the day that you were born the angels got together  
And decided to create a dream come true  
So they sprinkled moon dust in your hair of gold  
And starlight in your eyes of blue

That is why all the boys in town  
Follow you all around  
Just like me, they long to be  
Close to you

On the day that you were born the angels got together  
And decided to create a dream come true  
So they sprinkled moon dust in your hair of gold  
And starlight in your eyes of blue

That is why all the boys in town  
Follow you all around  
Just like me, they long to be  
Close to you

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## For All We Know

Lyrics by Robb Wilson & Arthur James  
Music by Fred Karlin

Love, look at the two of us  
Strangers in many ways  
We've got a lifetime to share  
So much to say  
And as we go  
From day to day  
I'll feel you close to me  
But time alone will tell  
Let's take a lifetime to say  
"I knew you well"  
For only time will tell us so  
And love may grow  
For all we know

Love, look at the two of us  
Strangers in many ways  
Let's take a lifetime to say  
"I knew you well"  
For only time will tell us so  
And love may grow  
For all we know

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## Superstar

By Leon Russell and Bonnie Bramlett

Long ago and oh so far away  
I fell in love with you before the second show

Your guitar it sounds so sweet and clear  
But you're not really here  
It's just the radio

Don't you remember you told me you loved me baby  
You said you'd be coming back this way again baby  
Baby, baby, baby, baby, oh baby  
I love you, I really do

Loneliness is such a sad affair  
And I can hardly wait to be with you again  
What to say to make you come again  
Come back to me again  
And play your sad guitar

Don't you remember you told me you loved me baby  
You said you'd be coming back this way again baby  
Baby, baby, baby, baby, oh baby  
I love you, I really do

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## We've Only Just Begun

Lyrics by Paul Williams  
Music by Roger Nichols

We've only just begun  
To live  
White lace and promises  
A kiss for luck and we're on our way

Before the rising sun  
We fly  
So many roads to choose  
We start out walking and learn to run  
And yes we've just begun

Sharing horizons that are new to us  
Watching the signs along the way  
Talking it over just the two of us  
Working together day to day  
Together

And when the evening comes  
We smile  
So much of life ahead  
We'll find a place where there's room to grow  
And yes we've just begun  
To live  
We've only just begun  
To live

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## Rainy Days and Mondays

Lyrics by Paul Williams  
Music by Roger Nichols

Talkin' to myself and feelin' old  
Sometimes I'd like to quit  
Nothing ever seems to fit  
Hangin' around  
Nothing to do but frown  
Rainy days and Mondays always get me down

What I've got they used to call the blues  
Nothin' is really wrong  
Feelin' like I don't belong  
Walkin' around  
Some kind of lonely clown  
Rainy days and Mondays always get me down

Funny but it seems I always wind up here with you  
Nice to know somebody loves me  
Funny but it seems that it's the only thing to do  
Run and find the one who loves me

What I feel has come and gone before  
No need to talk it out  
We know what it's all about  
Hangin' around  
Nothin' to do but frown  
Rainy days and Mondays always get me down.

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There is something magical, almost mystical about gold records.

They usually appear overnight, out of nowhere, to enter the lives and capture the imaginations of millions of people all over the world. They have their days in the sun, then fade away:  
gone but not forgotten.

But in reality, a gold record is the result of dedication, hard work and a dash of pure genius. If a record is going to hit home, everything has to be right.

It begins with the rare song in which words and music are joined together so perfectly, they seem to take you by the hand.

Then an arrangement is written to punctuate, accentuate and otherwise enhance the beauty that is already there.

In the recording studio, the vocal and instrumental performances are honed to perfection, or as close to that state as we humans ever get.

The production quality, the "sound" of the record, is tailored to the song and to the performers with taste and craftsmanship.

With a whole lot of luck, the result of all this work is a hit song  
... a gold record.

In the wide world of popular music, few people do these things better and as often as the Carpenters - Karen and Richard.

Together, they have a way of making a great song live up to its potential. You can always count on Karen to deliver a sensitive vocal interpretation of a beautiful lyric. And few composer/arrangers have a way with a melody like Richard. Lying somewhere beneath the tremendous abilities of these two gifted young performers is the magic it takes to make song after song into gold.

This, then, is a book of songs turned into modern classics by a talented sister and a talented brother from Downey, California. Karen and Richard hope you'll enjoy the songs in this book as much as they've enjoyed making them Carpenters Gold.











## Invocation

Words by John Bettis  
Music by Richard Carpenter

For those whose eyes would see  
Render them in faith to me  
For all those seeking peace  
In my arms their strife shall cease  
And place in me the agony you bear  
Nothing can impair the perfect love I bring  
In a simple offering.

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## Benediction

Words by John Bettis  
Music by Richard Carpenter

Unto you in the voice of love  
In the song we sing  
An offering.

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# We've Only Just Begun

Lyrics By  
PAUL WILLIAMS

Music By  
ROGER NICHOLS

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'Slowly'. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal line enters with three verses of lyrics. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings. Chord symbols are placed above the piano part to indicate the harmonic structure.

Chord symbols: Eb, Abmaj7, Gm7, Cm7, Cm9, Fm9, Fm7.

Lyrics:  
1. We've On-ly Just Be - gun to  
2. Be - fore the ris - ing sun we  
3. 4. And when the eve - ning comes we  
  
live, \_\_\_\_\_ White lace and prom - i - ces,  
fly, \_\_\_\_\_ So man - y roads to choose,  
smile, \_\_\_\_\_ So much of life a - head,



*To Coda*

Cm9

Cm7

Fm9

A kiss for luck — and we're on our way.  
 We start out walk - ing and learn to run.  
 We'll find a place — where there's room to grow.

1. Bb7sus Bb7

2. 3. Bb7sus

Ebmaj7

Abmaj7

And yes, We've Just Be - gun.

Ebmaj7 Abmaj7 Bb C

Fmaj7

C

Fmaj7

Shar-ing hor-i-zons that are new to us,

C

Fmaj7

Cmaj7

Fmaj7

E

Amaj7

watch-ing the signs a-long the way.

Talk-ing it ov-er just the

E Amaj7 E Amaj7  
 two of us, work-ing to - geth-er day to

Bb7sus 2. Bb9sus 3. Bb9sus  
 day, to - geth-er. geth-er, to-

D. S. al Coda  
 geth-er.

Coda  
 Bb7sus Ebmaj7  
 And yes, We've Just Be-gun.

Abmaj7 Ebmaj9 Abmaj7 G  
 We've Only Just Begun - 3

The musical score is written for voice and piano. It features a key signature of two flats (Bb and Eb) and a common time signature. The score is divided into several systems. The first system shows the vocal melody with lyrics 'two of us, work-ing to - geth-er day to' and piano accompaniment. The second system continues the melody with lyrics 'day, to - geth-er. geth-er, to-' and includes a repeat sign. The third system features a 'D. S. al Coda' instruction and the word 'geth-er.' followed by a Coda symbol. The fourth system is the Coda, starting with the lyrics 'And yes, We've Just Be-gun.' and ending with a double bar line. The fifth system shows the final chords: Abmaj7, Ebmaj9, Abmaj7, and G, with the title 'We've Only Just Begun - 3' below it. The piano accompaniment consists of chords and moving lines in both the right and left hands.



## Maybe It's You

Words by John Bettis

Music by Richard Carpenter

Maybe it's you, maybe it's me  
 Maybe it's just the constant rhythm of the sea  
 Maybe it's just that I've never been the kind who can pass  
     a lucky penny by  
 Maybe it's wise, maybe it's not  
 Maybe it's you who brought the caring I forgot  
 Isn't it nice to talk about the special way that you smile  
     whenever I'm around  
 Rising on the shore the ocean came  
 Walks along the waves of velveteen  
 His only thought was love for me  
 Couldn't we stay or must you go  
 Couldn't we stay and watch the splashing rocks we throw  
 Only a fool would want to leave the paradise that I find  
     whenever you're around  
 Only a fool

Isn't it nice to talk about the special way that you smile  
     whenever I'm around  
 Rising on the shore the ocean came  
 Walks along the waves of velveteen  
 His only thought was love for me  
 Couldn't we stay or must you go  
 Couldn't we stay and watch the splashing rocks we throw  
 Only a fool would want to leave the paradise that I find  
     whenever you're around  
 Only a fool.

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# For All We Know

Lyrics by  
ROBB WILSON  
& ARTHUR JAMES

Music by  
FRED KARLIN

Moderato – with a light beat

The musical score is written for piano and voice. It begins with a piano introduction in D major, marked 'Moderato – with a light beat'. The introduction consists of two systems of piano accompaniment. The first system has four measures, with the right hand playing a melody and the left hand providing harmonic support. The second system also has four measures, with the right hand playing a more complex melody and the left hand continuing the harmonic support. Below the piano introduction, the vocal melody is written on a single staff. The lyrics are: 'Love, look at the two of us. Strangers in many ways. We've got a'. The piano accompaniment continues throughout the vocal melody, with various chords indicated below the staff. The chords are: D, E9, E7, G6, Em, Gm, D, F#m7, Bm. The score ends with a final piano accompaniment system.

2-5 3 2 1

2-5 R.H. 3 2 1

D E9 E7 G6

Love, look at the two of us. Strangers

Em Gm D F#m7 Bm

in many ways. We've got a



D E7 Amaj7 Dmaj7

life - time\_ to share. So much to say\_ And as we

Gmaj7 A7sus D E9 E7

go\_ from day to day, I'll feel you close to me, two of us

G6 Gm D F#m7

But time\_ a lone will tell, Stran gers in man-y ways.

Bm D E7 Amaj7

Let's take a life time\_ to say, "I knew you well,"

**Dmaj7** **Gmaj7** **F#m7**  
 For on ly time will tell us so

**Bm** **Bm7** **Gmaj7** **A7sus** **A9** **D** **A (D bass)**  
 And love may grow FOR ALL WE KNOW.

**G (D bass)** **A7 (D bass)** **D** **Dmaj7**  
 (Waa

**G (D bass)** **A7** **To Coda** **D** **D.S. al Coda**  
 Love Look at the

**Coda** **D**  
*rit.*



# (A Place To) Hideaway

Moderately Slow

Lyrics and Music by RANDY SPARKS



Eb F (Eb bass) Bb (D bass) Gm7 Cm F

1. I've got to find a place to HIDE - A - WAY far from the shad-ows of my  
 2. I hear you whis-per and I must o - bey, blind-ly I fol - low where you

Bb Cm7 F7 Cm7 F7

mind. Sun - light and laugh - ter, love ev - er af - ter;  
 lead. Know - ing to - mor - row brings on - ly sor - row,

Bb Dm7 Cm7 F7 1. Bb (Bb bass) F7 Bb

Oh, how I long to find a place to HIDE - A - WAY.  
 where can I go to find a place to HIDE - A -

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2.  $B\flat$   $F7$  ( $B\flat$  bass)  $B\flat$   $E\flat m$  ( $B\flat$  bass)

way. Bright col - ored pin - wheels go

$B\flat$   $E\flat m$  ( $B\flat$  bass)  $B\flat$

'round in my head, I run through the mist of the wine. But

$Cm$   $F7$   $B\flat$  ( $D$  bass)  $Gm$   $Cm$   $Cm7$

now it and the mus - ic re - mind me in - stead the world \_\_\_\_\_ once was

$A\flat$  ( $E\flat$  bass)  $Cm7$   $Cm7$  ( $F$  bass)  $F7$   $E\flat$  ( $E\flat$  bass)  $F$

mine. I'll save my pen - nies for a

Hideaway - 2



B $\flat$   
(D bass) Gm7 Cm F7 B $\flat$

rain - y day, but where can I buy an - oth - er you.

Cm7 F7 Cm7 F7 B $\flat$  Dm7

Dreams are for sleep - ing, love is for weep - ing: Oh, how I long to

Cm7 F7 to Coda ⊕ B $\flat$  F7 (B $\flat$  bass) B $\flat$  D.S. al ⊕ Coda

find a place to HIDE - A - WAY. \_\_\_\_\_

⊕ CODA B $\flat$  Cm F7 Cm F7 Gmaj7

WAY. \_\_\_\_\_

# Bless the Beasts and Children

Lyrics and Music by  
BARRY DE VORZON and  
PERRY BOTKIN, Jr.

Slowly

Piano introduction in B-flat major, 4/4 time. The right hand plays a melody of eighth notes, while the left hand provides a simple harmonic accompaniment.

(add 9)

B $\flat$  B $\flat$  B $\flat$ maj7 B $\flat$

Vocal melody and piano accompaniment for the first line. The vocal line starts with a half note B-flat, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Bless the beasts and the chil - dren,

*mp*

(A $\flat$  bass)

Fm6 G7+ Cm9 Cm Eb6 (F Bass) F

Vocal melody and piano accompaniment for the second line. The vocal line continues with eighth notes and a half note. The piano accompaniment maintains the eighth-note accompaniment.

for in this world they have no voice, they

(add 9)

B $\flat$  B $\flat$  B $\flat$  B $\flat$

Vocal melody and piano accompaniment for the third line. The vocal line concludes with a half note B-flat. The piano accompaniment continues with the eighth-note accompaniment.

have no choice. Bless the beasts and the



Bbmaj7 (A $\flat$  Bass) Fm6 G7+ Cm9 Cm  
 chil - dren, for the world can nev - er be,

(F Bass) Eb F (add 9) B $\flat$  B $\flat$  (G Bass) F G  
 the world they see.

Eb Ebmaj7 (Eb Bass) Db  
 Light their way when the dark - ness sur -

(Eb Bass) Ab Eb F C $\flat$  (Gb Bass) Gb  
 rounds them; Give them love, let it

$\text{Db}$   $\text{Eb}$   $\text{F}$   $\text{To Coda}$

shine all a - round them.

$\text{Bb}$   $\text{Bb}$   $\text{Bbmaj7}$   $\text{Fm}$   $\text{G7+}$

Bless the beasts and the chil - dren; Give them shel -

$\text{Cm9}$   $\text{Cm7}$   $\text{Eb}$   $\text{F7}$   $\text{Bb}$   $\text{Bb}$

ter from a storm; Keep them safe;

$\text{F}$   $\text{G7}$   $\text{Cmaj7}$   $\text{C}$   $\text{C}$   $\text{C}$   $\text{D.S. al Coda}$

Keep them warm.



**B $\flat$**

$\oplus$   
Coda

(~dd 9)

**B $\flat$**  **B $\flat$**  **B $\flat$ maj7** **Fm** **G7+** (A $\flat$  Bass)

Bless the beasts and the chil - dren; Give them shel -

**Cm9** **Cm7** **E $\flat$**  **F7** **B $\flat$**  **B $\flat$**  (F Bass) (add 9)

ter from a storm; Keep them safe;

(G Bass) **Am7** **G7** **Cmaj7** **C** **C** (add 9) **C**

Keep them warm.

(They Long To Be)  
Close to You

Lyrics by  
HAL DAVID

Music by  
BURT BACHARACH

Slowly and Steady

Why do birds sud-den-ly ap-pear ev-'ry- time you are

near. Just like me, THEY LONG TO BE CLOSE TO YOU.

Why do stars fall down from the sky ev-'ry- time you walk

by. Just like me, THEY LONG TO BE CLOSE TO YOU.



**E $\flat$ 7      A $\flat$**

On the day that you were born the an- gels got to- geth- er and de-

**Gm      C9 sus      C9      C7      A $\flat$**

cid- ed to cre- ate a dream come true.      So they sprin- kled moon dust in your hair of

**A $\flat$ maj7      A $\flat$ 6      B $\flat$       Tacet**

gold and star-light in your eyes of blue.      That is

**A $\flat$       G7 sus      G7      Gm7      Cm7**

why all the boys in town fol- low you all a- round.

**A $\flat$       E $\flat$ 6      E $\flat$ maj7      E $\flat$ 6      E $\flat$ maj7**

Just like me,      THEY LONG TO BE CLOSE TO YOU.

*dim. poco a poco*

(They Long To Be) Close To You - 2

# Let's Get Together

Words and Music by  
CHET POWERS

Medium Fast

The piano introduction consists of two systems of music. The first system has a treble staff with a melody of eighth and quarter notes and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a final chord.

F

1. Love is \_\_\_\_\_ but a song we sing, \_\_\_\_\_  
 2. Some will \_\_\_\_\_ come and some will go, \_\_\_\_\_  
 3. If you \_\_\_\_\_ hear the song we sing, \_\_\_\_\_

The vocal melody is written in the treble staff, starting with a repeat sign. The piano accompaniment is in the bass staff, providing a steady harmonic support with chords and moving lines.

E $\flat$  E $\flat$ maj7

fear's \_\_\_\_\_ the way we die, \_\_\_\_\_  
 this \_\_\_\_\_ will sure - ly pass. \_\_\_\_\_  
 you \_\_\_\_\_ will un - der - stand. \_\_\_\_\_

The vocal melody continues in the treble staff, with a key change indicated by the E $\flat$  and E $\flat$ maj7 chord symbols. The piano accompaniment in the bass staff follows the vocal line, using chords and arpeggiated figures.



F

You can make the moun-tains ring, or hear the an - gels  
When the one who left us here, re-turns for us at  
You hold the key to love and fear in your trem-bling

Eb

F

cry. \_\_\_\_\_  
last. \_\_\_\_\_  
hands. \_\_\_\_\_

tho' the dove is  
we are but a  
one key un-locks them

Eb

on the wing \_\_\_\_\_  
mom-ents sun-light \_\_\_\_\_  
both you know \_\_\_\_\_

you may not know why. \_\_\_\_\_  
fad - ing in the grass. \_\_\_\_\_  
it's at your com-mand. \_\_\_\_\_

Ebmaj7

Bb

C

c' mon peo-ple now smile on your bro-ther, ev - 'ry -

F B $\flat$  F/A B $\flat$ /G Csus

bod - y get to - geth - er, love one an - oth - er right

1. 2.  
F E $\flat$

now. \_\_\_\_\_

3.  
F B $\flat$  F/A B $\flat$ /G Csus F

now. love one an - oth - er right now.

B $\flat$  F/A B $\flat$ /G C7sus F

love one an - oth - er right now.



# Make Your Own Kind of Music

Lyrics and Music by  
BARRY MANN and  
CYNTHIA WEIL

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a simple melody in the right hand and a bass line in the left hand, both consisting of eighth and quarter notes.

C Csus C

1. No - bod - y can tell — ya; — There's on - ly one song —  
2. You're gon-na be know - ing — The lone - li - est kind —

The first system of the song features two vocal lines and piano accompaniment. The piano part is marked 'mp' and includes a double bar line. The chords C, Csus, and C are indicated above the staff.

G7 C Csus

— worth sing - in', They may try and sell — ya, — 'Cause it  
— of lone - ly, It may be rough go - in', — Just to

The second system continues the vocal and piano accompaniment. The piano part includes a double bar line. The chords G7, C, and Csus are indicated above the staff.

Em F G

hangs them up — to see — some-one — like you, — But you've got - ta  
do your thing's the hard - est thing — to do, —

The third system concludes the vocal and piano accompaniment. The piano part includes a double bar line. The chords Em, F, and G are indicated above the staff.

C F G C F G

make your own kind of mu - sic Sing your own spec-ial song, —

C F G Csus C F

Make your own kind of mu - sic e - ven if no - bod - y else sings a -

G7sus G7 Gm7 (C Bass)

long. — So if you can - not take — my hand,

*mp*

C7 Gm7 (C Bass)

— And if you must — be go - in',



Gm7 G7

I will un-der - stand.

NC C F G

You got - ta make your own kind of mu - sic

*ff*

C F G C F G

Sing your own spec- ial song, Make your own kind of mu - sic

Csus C F G7sus G7 C

e - ven if no-bod - y else sings a - long. You got - ta

*Repeat and fade*

# Rainy Days and Mondays

Lyrics by  
PAUL WILLIAMS

Music by  
ROGER NICHOLS

**Moderately Slow**

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately Slow'. The piano part features a steady eighth-note bass line and a more melodic treble line. The vocal line enters with three verses of lyrics. The score includes various chord changes indicated above the vocal line, such as G, Bm/F#, Bm7(-5)/F, E7, Am11, Bm7, Am11/C, Bm7, Em7 (Dbass), and Cmaj7 (Bbass). The lyrics are as follows:

1. Talk - in' to my - self and feel - in'  
 2. What I've got they used to call the  
 3. What I feel has come and gone be -

old,  
 blues,  
 fore,

Some-times I'd like to quit  
 No - thing is real - ly wrong,  
 No need to talk it out,

no-thing ev - er seems to fit.  
 feel-in' like I don't be - long.  
 we know what it's all a - bout.

Hang-in' a-round  
 Walk-in' a-round  
 Hang-in' a-round



Am7 (Dbass) G/B Am7 C/D

no - thing to do but frown; \_\_\_\_\_ Rain-y Days And Mon-days al - ways get me—  
 some kind of lone-ly clown; \_\_\_\_\_ Rain-y Days And Mon-days al - ways get me—  
 no - thing to do but frown; \_\_\_\_\_ Rain-y Days And Mon-days al - ways get me—

G/D D7sus4 1. G/D D7sus4 2. 3. G/D D B7/D#

— down. \_\_\_\_\_  
 — down. \_\_\_\_\_  
 — down. \_\_\_\_\_

Em7 Cmaj7 Am7 D7 Gmaj7

Fun-ny but it seems I al - ways wind up here with you, \_\_\_\_\_

Bm7 Cmaj7 D7sus4/A D7 B7/D# Em7 Cmaj7

nice to know some-bo-dy loves me. Fun-ny but it seems that it's the

Am7 D7 Bm7 Bm7 Cmaj7

on - ly thing to do, \_\_\_\_\_ run and find the one who

*To Coda* *D. S. al Coda*

D7sus4/A D D7sus4/A D

loves me. \_\_\_\_\_

*Coda*

E7sus4/B E7sus4 E7

A C#m/G# C#m7(-5)/G F#7

What I feel has come and gone be - fore, \_\_\_\_\_

Bm11 C#m7 Bm11/D C#m7

No need to talk it out, \_\_\_\_\_ We know what it's all a - bout \_\_\_\_\_



F#m7 (E bass) Dmaj7 (C# bass) Bm7 (E bass) A/C#

Hang-in' a-round noth-in' to do but frown.

1. Bm7 D/E Amaj7/E D/E C#7/E#

Rain-y Days And Mon-days al-ways get me down.

2. D Bm7 C#m D/E

Rain-y Days And Mon-days al-ways get me

A/E Bm7/E A/E Bm7/E A/E Bm7/E A<sup>6</sup> sus4 / E<sup>9</sup> Amaj7

down.

# One Love

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

Medium Slow

C

One Love in my

Em/B C7/Bb F/A Fm/Ab

young life took me some-where I had nev - er been And I

C/G F#dim Fmaj7 G

want to live a - gain, breathe a - gain in the shel - ter of his

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C Em/B C7/B $\flat$

bright-ly wo - ven 1. love song So long I have  
2. INSTRUMENTAL

F/A Fm/A $\flat$  C/G Am

want-ed love to be \_\_\_\_\_ sit - ting just this near to me. \_\_\_\_\_ Now my

D D $\sharp$ dim7 E A Dm/A

wait-ing heart is free. 1. Few are the choic-es we are  
2. Few are the choic-es we are

A Am F $\sharp$ dim E/G $\sharp$  E

giv - en, \_\_\_\_\_ the sands of time pass quick-ly by.  
giv - en, \_\_\_\_\_ the sands of time pass quick-ly by.

C Em/B C/B $\flat$

One dream of my young life now stands hold-ing

F/A Fm/A $\flat$  C/G F $\sharp$ dim

out his hand to me, ——— Now I can't help but be-lieve ——— that my

F Em F Gsus4 1. C

whole life will be ——— spent in One Love.

2. C Em Am A

One Love. ———



## One Love

Words by John Bettis  
Music by Richard Carpenter

One love in my young life  
Took me somewhere I had never been  
And I want to live again, breathe again  
In the shelter of his brightly woven love song  
So long I have wanted love to be  
Sitting just this near to me  
Now my waiting heart is free  
Few are the choices we are given  
The sands of time pass quickly by  
One dream of my young life  
Now stands holding out his hand to me  
Now I can't help but believe  
That my whole life will be  
Spent in one love

Few are the choices we are given  
The sands of time pass quickly by  
One dream of my young life  
Now stands holding out his hand to me  
Now I can't help but believe  
That my whole life will be  
Spent in one love.

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# Superstar

Lyrics and Music by  
LEON RUSSELL  
and BONNIE BRAMLETT

Medium Fast

Am C (G bass) F

1. Long a - go, \_\_\_\_\_ and oh so far a-way \_\_\_\_\_  
2. Lon-li-ness \_\_\_\_\_ is such a sad af-fair, \_\_\_\_\_

C (E bass) D7 F - E7

I fell in love with you \_\_\_\_\_ be-fore the sec-ond show. \_\_\_\_\_  
and I can hard-ly wait \_\_\_\_\_ to be with you a-gain. \_\_\_\_\_

Am C (G bass) F C (E bass) D7

Your gui-tar \_\_\_\_\_ it sounds so sweet and clear. \_\_\_\_\_ but you're not real-ly here, \_\_\_\_\_  
What to say \_\_\_\_\_ to make you come a - gain. \_\_\_\_\_ come back to me a - gain \_\_\_\_\_

F E7 F Em Dm

it's just the ra - di - o. \_\_\_\_\_ Don't you remember you told me you loved me  
and play your sad gui-tar, \_\_\_\_\_



C F Em Dm C F Em Dm

ba-by. You said you'd be com-ing back this way a-gain ba- by. Ba-by, ba-by, ba-by, ba-by oh

C Bb to Coda 1. F Am C (G bass)

ba - by — I love — you, — I real-ly do.

F C (E bass) D7 (N. C.) Em7

Am 2. C C7 D.S. al Coda CODA F

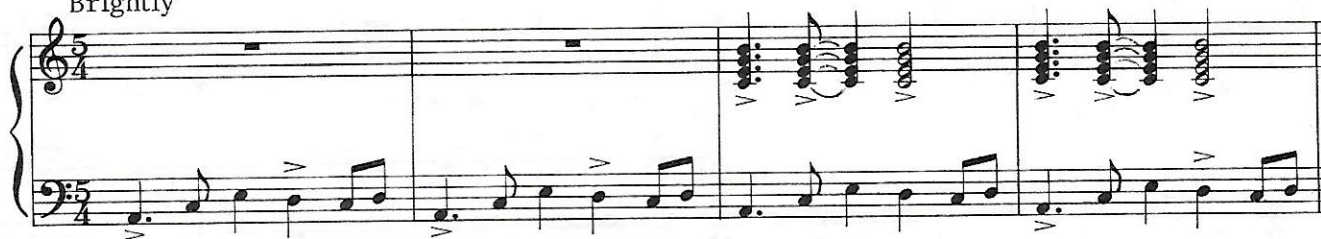
I real-ly do. — I real-ly do. —

# All I Can Do

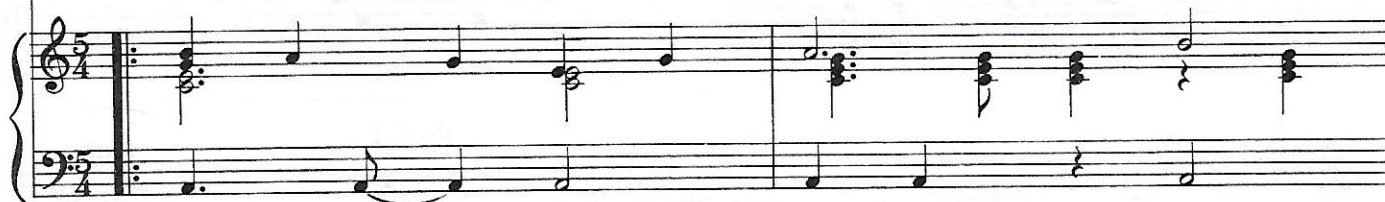
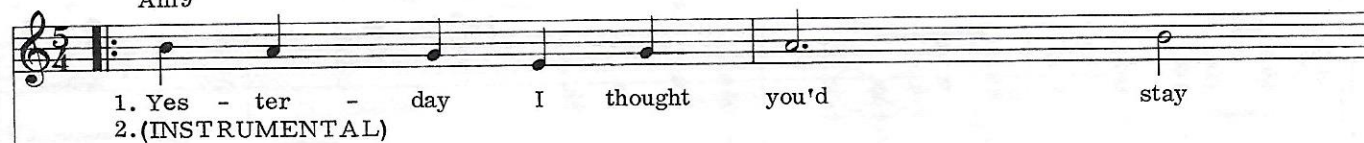
Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

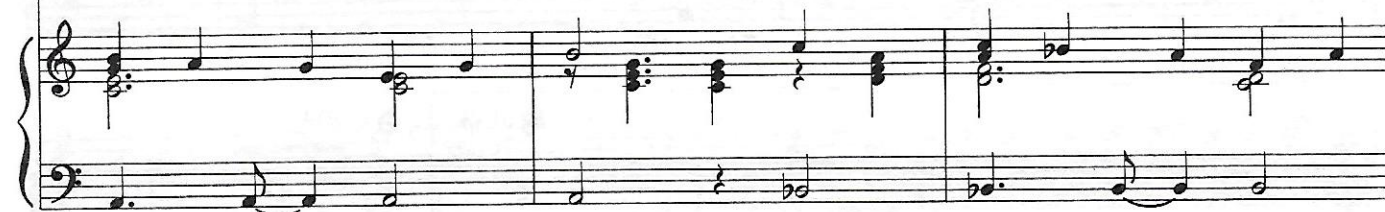
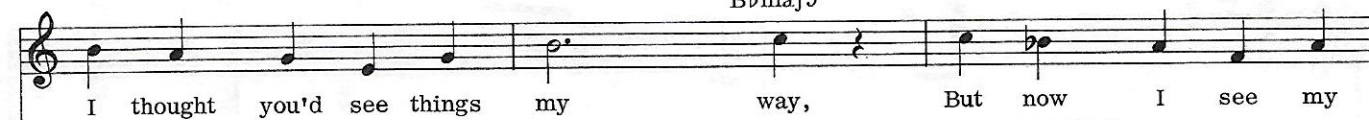
Brightly



Am9



Bbmaj9



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Am9

hope's may be dead.

Am9

1. I should have known when you said I was the one you  
 2. Ev - 'ry road that I fol - low leaves me with no to -

Bbmaj9

want - ed, want - ing meant noth - ing more than to -  
 mor - row, I need some - one to show me the

Am9 Cmaj7 D

day. } All I Can Do is  
 way. }

Cmaj7 D Cmaj7 D Cmaj7 D

cry o - ver you and hope you re - turn some - day, \_\_\_\_\_

Cmaj7 D Cmaj7 D G F7(-5)

All I Can Do is cry o - ver you ev - er since you've gone a -

E

way. \_\_\_\_\_

1.

2.



# Another Song

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

In Two, Moderately Bright

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 2/4. The tempo and mood are 'In Two, Moderately Bright'. The lyrics are: 'The moon that rose now de - scend - ed, and the love once shared now had end - ed,'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Chord symbols Bb, Bb7, Eb, F7, and Bb are placed above the vocal line.

B $\flat$  B $\flat$

The moon that

B $\flat$ 7 E $\flat$

rose now de - scend - ed, and the

F7 B $\flat$

love once shared now had end - ed,

Cm N. C. F7 B $\flat$

And soon the day would come.

Cm(add9) Cm

And when the

B $\flat$ /C Cm B $\flat$ /C

day had come the light that fell at dawn was

Cm D $\flat$  maj7 Cm

cold, the warmth of you had gone.



A taste of lone - li - ness cut through the  
 ear - li - ness, And oh, the wind sang of you.

Soft - ly they said all my  
 fav - 'rite dreams were dead, Leav -

Chords: Bb/C, Cm, Bb/C, Ab/C, Dbmaj7, Eb, F, Bbmaj7, Bb6, Am7, Dm7, Gm7, C7, Fmaj7, Bbmaj7

B $\flat$ 6 Am7 Dm Gm7

ing a cloud \_\_\_\_\_ of sad - ness

A7sus A7 D

in my head. \_\_\_\_\_ And though \_\_\_\_\_

Em/D D Am

I'm bur - ied \_\_\_\_\_ in \_\_\_\_\_ a sad song

D G Em7

of the morn-ing wind \_\_\_\_\_ I know \_\_\_\_\_



A7 F#m Bm7 Em7

the day would bring An - oth - er

A7 D G7/B Cm

Song for me to sing. But when the

Bb/C Cm Bb/C Ab/C

day had come, the light that fell at dawn was cold, the

Dbmaj7 Cm Bb G(add9 no 3)

warmth of you had gone.

# Baby It's You

Lyrics & Music by  
BURT F. BACHARACH  
MACK DAVID  
BARNEY WILLIAMS

Moderately Slow

The piano introduction consists of two staves. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mp' (mezzo-piano).

CHORUS

Ab Eb

It's not the way you smile — that touched my heart.  
You should hear what they say — a - bout — you.

The first system of the chorus features a vocal melody line with lyrics and a piano accompaniment. The key signature changes from Ab major to Eb major.

Ab Eb

It's not the way you kiss that tears me a - part. —  
They say you've nev - er nev - er nev - er been true. —

The second system of the chorus continues the vocal melody and piano accompaniment. The key signature remains Eb major.

Cm Fm

Man-y man-y nights roll by. — I sit a-lone — at home and cry o-ver  
Does-n't mat-ter what they say. — I know I'm gonna love you any old way, what can I

The third system of the chorus continues the vocal melody and piano accompaniment. The key signature changes from Eb major to Cm (C minor).



1. Eb Cm Ab Bb7

you. What can I do?— I can't help my - self,

Bb7 (tacet) Eb Cm Eb Cm

'Cause, ba-by, it's you. Ba-by, it's you.

2. Eb Cm Ab Bb7

do when it's true. I don't want no - bod-y,

Bb7 (tacet) Eb Cm Eb

'Cause, ba-by, it's you. Ba-by, it's you. —

Bacharach-David Medley:

# Knowing When to Leave

Lyrics by  
HAL DAVID

Music by  
BURT BACHARACH

Quite lively, in two

1. Go while the go - ing is good, KNOW-ING WHEN TO LEAVE may be the  
 2. Fly while you still have your wings, KNOW-ING WHEN TO LEAVE won't ev - er

smart - est thing that an - y one can learn. Go...  
 let you reach the point of no re - turn. Fly...

I'm a - fraid my heart is - n't ver - y  
 Fool - ish as it seems I still have my



Abmaj7 1. 2. (N.C.)

smart. \_\_\_\_\_ So I keep hop - ing  
dreams. \_\_\_\_\_

Cmaj7 F (G bass) Cmaj7

day af - ter day, as I wait for the man — I need, night af - ter night as I  
Walks in your life you just bet - ter be sure — he's right, 'cause if he's wrong there are

F (G bass) Cmaj7 F (G bass) G7

wish for a love — that can be; Though I'm sure that  
heart - aches and tears — you must pay; Keep both of your

Cmaj7 F (G bass) Cmaj7

no one can tell where their wish - es and hopes — will lead, some-how I feel there is  
eyes on the door, nev - er let it get out — of sight, just be pre-pared when the

F  
(G bass)

1. Abmaj7

hap - pi - ness wait - ing for me. When some - one  
time has come you \_\_\_\_\_ run a -

2. Abmaj7 F G7 Em7

way. \_\_\_\_\_ Sail when the wind starts to blow.

F G7 Em7 Db  
(Eb bass)

But like a fool I don't know \_\_\_\_\_ when \_\_\_\_\_

Bb  
(C bass) Gbmaj7 Eb

to \_\_\_\_\_ leave. \_\_\_\_\_



# Make It Easy on Yourself

63

in four, a little slower



And MAKE IT EA - SY ON YOUR-SELF, \_\_\_\_\_ Make it

(N.C.)

rubato

Abmaj7

Bb

Bb7

ea - sy on your-self \_\_\_\_\_

eas-y on your-self. \_\_\_\_\_

'Cause break-ing up \_\_\_\_\_ is so ve-ry hard to

a tempo

G7sus4

Csus4

in two C7sus4

do. \_\_\_\_\_

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# (There's) Always Something There to Remind Me

F Fmaj7 (E bass) F7 (E♭ bass)  
 If you should find you miss the sweet and ten - der

B♭ (D bass) B♭m6 (D♭ bass) F Fmaj7 (E bass)  
 love we used — to share. — Just go back to the plac - es where —

F7 (E♭ bass) B♭ (D bass)  
 — we used — to go — and I'll — be there. — Oh how can I —

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B♭). The first system covers the first line of lyrics. The second system covers the second line. The third system covers the third line. Chord symbols are placed above the vocal staff, and some specify the bass note in parentheses. The piano part provides harmonic support with chords and melodic lines in both hands.

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B $\flat$  F (A bass) Gm7

for - get you, when there is

F Gm7 (B $\flat$  bass) F

AL - WAYS SOME - THING THERE TO RE - MIND ME.

Gm7 (B $\flat$  bass) F Gm7 (B $\flat$  bass) F

AL-WAYS SOME-THING THERE TO RE-MIND ME.

Dm7 Am7 Dm7

I was born to love you, but I will

Gm9 C7sus4 F

nev - er be free. You'll al - ways be a part of me.

Am7 F7

Woh, Woh, Woh. Woh...

## I'll Never Fall in Love Again

In two, a little slower  
(N.C.) Cm (F bass) Bbmaj7

Don't tell me what it's all a - bout, 'cause

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**Cm7**  
(F bass)

**Bbmaj7**

I've been there and I'm glad \_\_\_\_\_ I'm out. \_\_\_\_\_

**Dm7**

**C7sus4**

Out of those chains, those chains that bind \_\_\_\_\_ you, that is why I'm

**F(sus4)**

**F7(sus4)**

**F6sus4**

here to re-mind \_\_\_\_\_ you, here to re-mind \_\_\_\_\_ you, here to re-mind \_\_\_\_\_ you,

**F7sus4**

**Bb**

here to re - mind \_\_\_\_\_ you. \_\_\_\_\_ What do you get when you

Gm7 Ebmaj7

fall in love, — you on - ly get lies and pain — and sor - row.

Dm7 Dm7 (G bass) G7 Cm7

So for at least un - til to - mor - row I'LL —

F7 Eb7 (no 5) Bb

NEV-ER FALL IN LOVE A - GAIN. — Oh,

Eb F7 Bb Bbmaj7 Bb

I'LL NEV-ER FALL IN LOVE A - GAIN. —



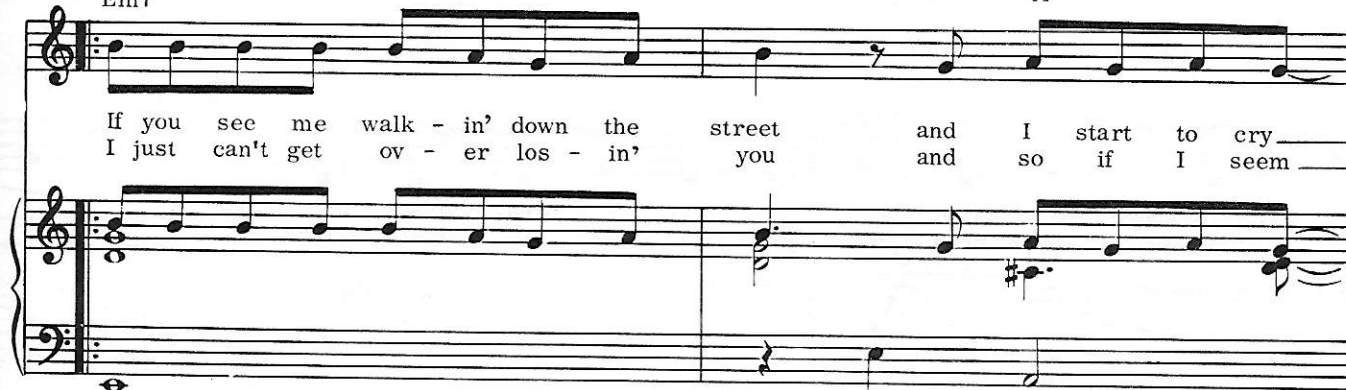
# Walk on By

Em(add9)



Em7

A



Em7

A6

Em7

Dm7



Em7

Dm7

Em9



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Am7 Em7

you don't see the tears, just so let me grieve in  
all that I have left so let me hide the

Fmaj7 G Cmaj7

pri-vate, 'cause each time I see you, I break down and cry,  
tears and the sad-ness you gave me when you said good-bye.

Dm (G bass) Cmaj7 Dm7 (G bass)

WALK ON BY,  
WALK ON BY,

Cmaj7 Dm7 (G bass) E7(no 3)

BY,  
BY,



# Do You Know the Way to San Jose

A D6

DO YOU KNOW THE WAY TO SAN JO - SE?  
DO YOU KNOW THE WAY TO SAN JO - SE?

A E7sus4 E7

I've been a - way so long I may go wrong and lose my way.  
I'm go - ing back to find some peace of mind in San Jo - se.

C#m7 F#m7 C#m7

L. A. is a great big free - way. Put a hun-dred down

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into three systems. The first system contains the first two lines of the song, with vocal melody and piano accompaniment. The second system contains the next two lines, also with vocal melody and piano accompaniment. The third system contains the final line of the song, with vocal melody and piano accompaniment. Chord symbols are placed above the vocal staff to indicate the harmony. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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F#m7 C#m C#m7Bbm7(-5)  
(B bass)

and buy a car. In a week, may-be

Bm7 E E Bm7  
(A bass) (G# bass)

two, they'll make you a star. Weeks turn in - to years.

E E7 (N.C.)

how quick they pass. And all the stars that nev- er were

are park - ing cars and pump - ing gas.



A D6

I've got lots of friends in San - Jo - se.  
Can't wait to get back to San - Jo - se.

C#m7 Dm7 D#m7 Em7 D#m7 Dm7

woh, woh, woh, woh, woh, woh, woh, woh, woh,

A D

DO YOU KNOW THE WAY TO SAN JO -

N.C. & A

SE?

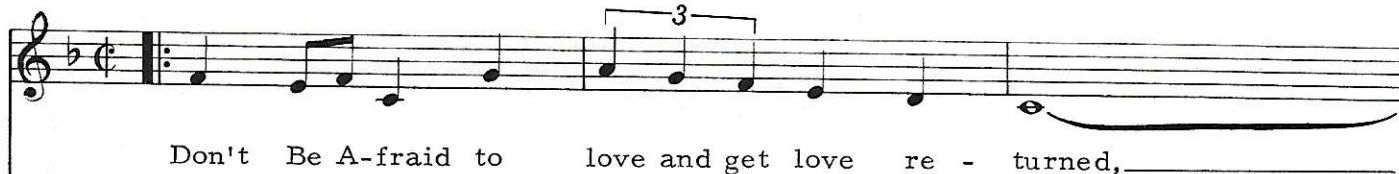
# Don't Be Afraid

In An Easy Two

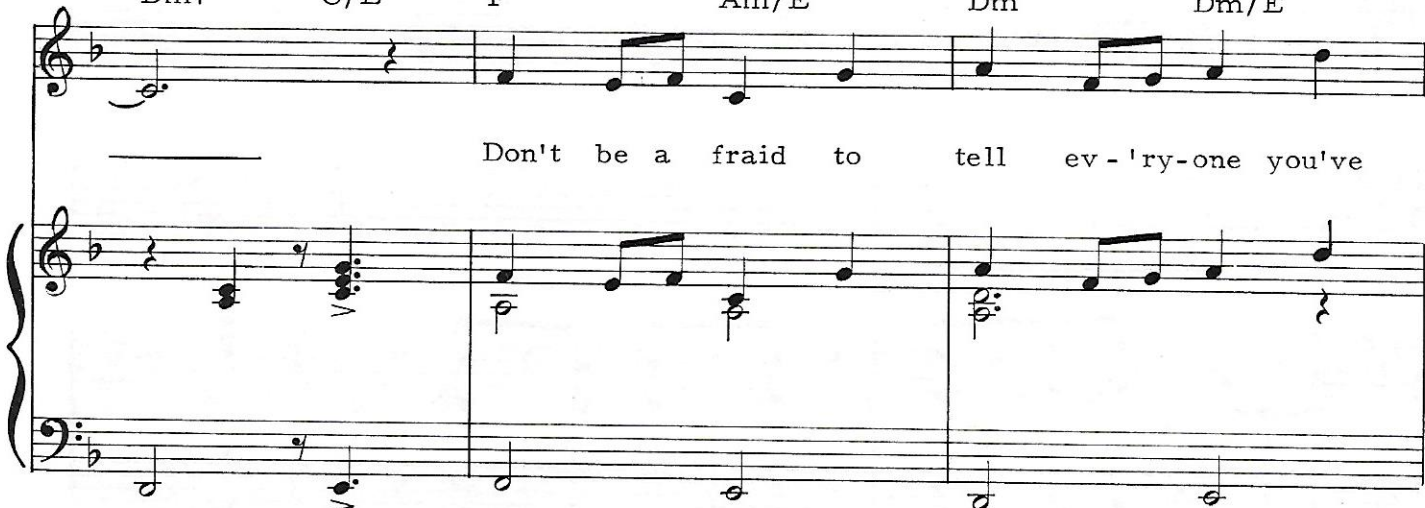
Music and Lyrics by  
RICHARD CARPENTER



F Am/E Dm C/E F Am/E



Dm7 C/E F Am/E Dm Dm/E





Gm7 Am7 Bb C Gm

learned \_\_\_\_\_ that love is a groo-vey

C Gm C A/C#

thing, it knows how to make you sing; And it

Dm G7 Gm7

fills up your life with sun - shine and joy. \_\_\_\_\_

C7 F Am/E Dm C/E

\_\_\_\_\_ Don't Be A-fraid to give all you've got to

F Am/E Dm7 C/E F Am/E

give. \_\_\_\_\_ One of these days you'll

Dm Dm/A Gm7 Am7 Bb C

find that's the way to live. \_\_\_\_\_ And

Gm7(-5) C Am7(-5) D Gm Gm/A

liv - ing is what we all were put on this earth to do.

Bbm Eb9 F/C C7sus C7

So come on and live and be hap-py, don't be a - fraid to



C B $\flat$ /C Am/C B $\flat$ /C C B $\flat$ /C Am/C B $\flat$ /C

love.

2. C7sus C7 F/C B $\flat$ /C

Don't Be A - fraid to live and be hap-py, oh,

Am/C B $\flat$ /C C7

live and be hap - py,

N. C. C7 F

Don't Be A - fraid to love.

# Drusilla Penny

Words by JOHN BETTIS

Music by  
RICHARD CARPENTER

Medium Fast



E Am Bm(no 5th)

1. DRU-SIL- LA PEN- NY what a  
2. PEN- NY what a  
3. PEN- NY how's your

The first system of the song features a vocal melody line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a half note, and then a quarter note. The piano accompaniment consists of a simple bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

C C#° D D#° Em E

name. Are you sure you did - n't make it up your - self. You're ver - y  
girl. Where's the pur - pose to the cra - zy life you lead. It does - n't  
head. Do you ev - er wake up lone - ly in the night. It is - n't

The second system of the song continues the vocal melody and piano accompaniment. The vocal line starts with a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a simple bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

Am Bm(no 5th) C C#° D D#° to Coda ☼

pret - ty, yes you are, but with all the junk you wear it's hard to  
mat - ter, af - ter all you're so sure that in - stant love is all you  
ea - sy, for a girl when she can't de - cide if love is wrong or

The third system of the song continues the vocal melody and piano accompaniment. The vocal line starts with a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a simple bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.



Em E Am7 D7 Gmaj7 Cmaj7

tell. need. Man you must work hard to get your hair to look like that.  
(Instrumental)

F#m7-5 B7 Em E7

I don't need a hor - o - scope to tell me where you're at. Your fam - 'ly's I've seen your

Am7 D7 Gmaj7 Cmaj7

prob - 'ly giv - en up on you since you be - gan to fol - low groups of  
face at least a thou-sand times, you're al - ways stand - ing there be - hind the

A#° B A#° B

long-haired rock and rol - lers. I can hear your moth - er  
stag - es at the con - certs. Wait - ing for an of - fer to

A#<sup>o</sup> B B F#<sup>o</sup> B

cry - ing for her daugh - ter.  
be with some-one af - ter. Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

E 1. F E 2. F E D.S. al Coda

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ DRU-SIL - LA Ah, \_\_\_\_\_ DRU-SIL - LA

CODA Em E7 F#m (F#bass) G F#m7-5 B7

right. I hope I live to see a change. Could you ev-er real-ly love,

Em Em (D bass) C F#7 B7 (N.C.) Esus4 E

ev - er real - ly care? Ev - er real-ly get it to - geth-er? No!



# Maybe It's You

81

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

**Moderate**

8va-

1. May-be It's You,      may-be it's me,      may-be it's  
2. 3. wise,      may-be it's not,      May-be it's

Just the con - stant rhy - thm of the sea.      May-be it's  
you who brought the car - ing I for - got.      Is - n't it

just that I've nev - er been the kind that could pass a luck - y pen - ny by. —  
nice to talk a - bout the spec - ial way that you

May-be it's smile when-ev - er I'm a - round.

Ris-ing on the shore the o-cean king, walks a-long the waves of

vel - ve - teen; His on - ly thought was love for me.

Could-n't we Stay, or must you go? Could-n't we



*E♭maj7* *Fm7/E♭*

stay and watch the splash-ing rocks we throw? On-ly a

*Gm7* *Cm7* *Fm7* *A♭/E♭*

fool would want to leave the par-a-dise that I find when-ev-er you're a-round, —

*To Coda*

*D7* *D♭maj7* *C*

on - ly a fool. 3. May - be it's

*D.S. al Coda*

*Coda*

*C* *D♭maj7* *C* *D7* *C* *D7* *C*

fool, on-ly a fool.

# Love Is Surrender

Words and Music by  
RALPH CARMICHAEL

Rubato

Tempo

Am F C Dm7/G C

C Dm Em Dm Em C Dm Em Dm Em Dm

1. Talk a-bout love how it makes life com-plete You can talk  
2. Sing a-bout love and the strength it can give You can sing  
3. Shout a-bout love and the wars will all end You can shout

Em F Em F Dm Em F

— all you want make it sound nice and sweet, But the words  
— how your read - y to face life and live, But you know  
— we're all broth - ers and ev - en pre - tend But you can't

E♭ A♭ E♭ A♭

— have an empty ring, and they don't real-ly mean a thing,  
— as the days go by that no mat - ter how hard you try,  
— cov - er up the past just pre - tend - ing 'll nev - er last,



With - out Him love is not to be found; — not to be

*Fm Bb Eb Dm7 G7*

found. — For LOVE IS SUR - REN - DER, LOVE IS SUR -

*C Am Em F*

REN - DER to His will. — LOVE IS SUR - REN - DER to His

*Dm7/G C E7 Am F rit. C Dm7/G*

will. — will, His will, His will. —

*1-2 C a tempo 3 C a tempo Gm7/C C*

*gva*

Mr. Guder

Moderately Bright

Words by JOHN BETTIS  
Music by RICHARD CARPENTER

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has one sharp (F#). The piece begins with a piano (p) dynamic marking. The melody is primarily in the Treble staff, featuring eighth and sixteenth notes, while the Bass staff provides a simple harmonic accompaniment with quarter and half notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *f*.

Am

Am  
G

Fmaj7

F#maj7(-5)

Mis-ter Gu-der, say Mis-ter Gu-der may I have a mo - ment with you,  
 Mis-ter Gu-der, say Mis-ter Gu-der I have seen you go through a day,

*mp*

For there is some-thing I've got to say and please don't let it scare you a-way.  
 You're ev - 'ry-thing a ro - bot lives for, walk in at nine and

2. G7(sus) G7 Amaj7 C D G C G

roll out the door at five. You re- flect the com- pa- ny im- age,



C D G F#m<sup>7</sup>(-5) B7 Em

You main - tain their rules to live by, Shine your shoes let's keep a neet hair- cut

C D E(sus) E Am Am  
G

now that you're wear-ing a coat and tie Mis-ter Gu-der, - say Mis-ter Gu-der, -

Fmaj7 F#m<sup>7</sup>(-5) C/G G7(sus) G7

Some-day soon you may re- a - lize you've blown your life just play-ing a game

C/G G7(sus) G7 Am B7  
D# E(sus) E

where no-one wins but ev - 'ry- one stays the same. \_\_\_\_\_

# Let Me Be the One

Lyrics by  
PAUL WILLIAMS

Music by  
ROGER NICHOLS

Slow

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Slow'. The piano part features a simple harmonic accompaniment. The vocal melody enters in the second system with two verses of lyrics. The score includes various chord markings above the piano staff: Dbmaj7, Ebadd9/Db, Cm7, Fm7, Bbm7, Cm7, F(add9), Dbmaj7, Cm7, F7sus4, and F7(-9). The lyrics are: '1. Some sleep-less night, if you should / 2. To set things right, when this old / find your-self a-lone; / world's turned up - side down; / Let Me Be The One you run to, / Let Me Be The One you run to, / Let me be the one you come to when you / Let me be the one you come to when you'. The piece concludes with a final piano flourish.

1. Some sleep-less night, if you should  
2. To set things right, when this old

find your-self a-lone;  
world's turned up - side down;

Let Me Be The One you run to,  
Let Me Be The One you run to,  
Let me be the one you come to when you  
Let me be the one you come to when you



$Bbm9$   $Bbm7$   $Eb7sus4$   $Abmaj7$   
 need some-one to turn to, \_\_\_\_\_ Let Me Be The One.  
 need some-one to turn to, \_\_\_\_\_ Let Me Be The One.

$G7sus4$   $G7$   $Cmaj7$   $Am6/C$   $Bm7$   $Gmaj7/B$   
 For love and un-der - stand - ing,

$Bbmaj7$   $Gm6/Bb$   $Am7$   $Fmaj7/A$   $Abmaj7$   $Fm6/Ab$   
 to find a qui - et place; For sil - ent un - der -

$Gm7$   $Ebmaj7/G$   $Gbmaj7$   $Fm7$   $Ebm7$   $Ab7sus4$   
 stand - ing, a lov - ing touch. \_\_\_\_\_ Come to

The musical score is written for voice and piano. The key signature has four flats (B-flat major or D-flat minor). The tempo and style are indicated by the notation, which includes eighth and sixteenth notes for the vocal line and chords for the piano accompaniment. The lyrics are written below the vocal staff, with some words split across lines. The score is divided into four systems, each with a vocal staff and a piano accompaniment staff. The chords are written above the vocal staff, and the piano accompaniment staff shows the corresponding chords and melodic lines. The lyrics are: 'need some-one to turn to, \_\_\_\_\_ Let Me Be The One. need some-one to turn to, \_\_\_\_\_ Let Me Be The One. For love and un-der - stand - ing, to find a qui - et place; For sil - ent un - der - stand - ing, a lov - ing touch. \_\_\_\_\_ Come to'.

Dbmaj7 Ebadd9/Db Cm7 Fm7 3 Bbm7 Cm7

me when things seem wrong and there's no love to light the

F(add9) Dbmaj7

way. Let Me Be The One you run to,

Cm7 F7sus4 F7(-9) Bbm9 Bbm7

Let me be the one you come to when you need some-one to turn to,

Eb7sus4 Abmaj7 (Repeat And Fade)

Let Me Be The One.



# I Kept on Loving You

Words by PAUL WILLIAMS  
Moderately

Music by ROGER NICHOLS



D F#m7 G A

I ran a - way from you — and left you cry - ing,

The first vocal line is written on a single staff. It begins with a D major chord, followed by F#m7, G, and A. The melody is simple and easy to sing. The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'mp'.

D F#m7 G A

And though I'm back to stay — you think I'm ly - ing But I've

The second vocal line continues the melody. It begins with a D major chord, followed by F#m7, G, and A. The piano accompaniment continues with the same chord progression and bass line.

F#7 Bm7 E7sus E A Amaj7

changed my ways and my wand- 'ring days — are through; and through it all,—

The third vocal line concludes the phrase. It begins with F#7, Bm7, E7sus, E, A, and Amaj7. The piano accompaniment continues with the same chord progression and bass line.

D  $\frac{B}{D\#}$  E7sus

I've kept on lov - ing you.

CHORUS

A Dmaj7 A

Don't wor - ry ba - by please don't cry,

*mf*

C#m7 F#m7 B9 E7sus

I'm home\_\_ for good and I will nev - er leave\_\_ you\_\_

E A Dmaj7 A

Don't wor-ry ba - by please don't cry,



C#m7 F#m7 B9

You must be - lieve me \_\_\_\_\_ and I will

E7sus

nev - er leave you, \_\_\_\_\_ nev - er leave you, \_\_\_\_\_

1. A7sus A 2. D.S. to Chorus and fade out

*p*

### Verse II

You've heard this all before  
 I don't deny it  
 The road was long and wide  
 I had to try it  
 Though I hurt you girl  
 These were things I had to do  
 But through it all  
 I kept on loving you

# Invocation

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

Slowly, rubato

For those whose eyes would see, Ren - der them in

faith to me. For all those seek - ing

peace, in my arms your strife shall cease,

Chords: Gm, F, Bb, Dmsus, Gm(sus A), Gm, Ebmaj7



F7sus F7 Bb/F Bb9/F

And place in me the ag - o - ny you

Eb Dm7sus D7 (N. C.)

bear. Noth - ing can im - pair the

Ebmaj7 Dsus

per - fect love I bring, in a sim - ple of -

D G G/A G

fer - ing.

# Crescent Noon

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

Moderately slow

The musical score is written for piano and three vocal parts. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The vocal parts are arranged in three staves, each with lyrics. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately slow'.

**Chord Progression:**

- Em7
- Bm7
- Em7
- Bm7
- Em7
- Bm7
- Em7
- A/E

**Vocal Lyrics:**

1. Green Sep - tem clouds - ber burned to Oc - to - ber  
 2. Feath - er clouds - ber cry a vaie of tears - ber  
 3. You and I were born like the break - ing

brown,  
 earth,  
 day,

Bare  
 Morn  
 All

No - vem  
 ing breaks  
 our sea

ber  
 and  
 sons



Em7 Bm7 Cmaj7 Bm7/D

led to De - cem - ber's fro - zen  
no - one sees a qui - et moun - tain  
all our green Sep - tem - bers burn a -

E(add 9) E Amaj7 Dmaj7

ground. \_\_\_\_\_  
birth. \_\_\_\_\_  
way. \_\_\_\_\_

The sea - sons stum - bled 'round  
Dressed in a brand new day  
Slow - ly we'll fade in - to

Amaj7 Amaj7/G# F#m C#m B

our drift - ing lives are bound to a fall - ing Cres - cent  
the sun is on it's way to a fall - ing Cres - cent  
a sea of mid - night blue and a fall - ing Cres - cent

Em7 Bm7 Em7 To Coda 1.

Noon. \_\_\_\_\_  
Noon. \_\_\_\_\_  
Noon. \_\_\_\_\_

2.  
Em7 Bm7 Em7 Bm7 Cmaj7 D

Some - where in a fai - ry tale - for - est

Em7 Bm7 Em7 Bm7 Cmaj7 D

lies one an-swer that is wait - ing to be

Em7 D/E Em7 Bm7

heard.

Em7 Bm7 D.S. al Coda %

Coda Bm7 Em



# Eve

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

**Slowly**

Am Em/G Fmaj7

1. Eve I can't be - lieve that you could mean what you just  
2. Eve I would-n't lie, the o - pen sky is not your

Bb E7 Amaj7 Em/G

said. Think of what you are, how ver-y  
home. Wide as it may be, re - al - i -

Fmaj7 Dm6/F D/F# Gm

far ty you are from be - ing real. Look in - to the  
is here a - mong the stones. Thorns a-mong the

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*E<sup>b</sup>/G* *A<sup>b</sup>* *Adim*

mir - ros, no - thing there to see.  
ros - es, add - to what is real.

*B<sup>b</sup>* *Cm* *Dm* *E<sup>b</sup>* *B<sup>b</sup>/F*

Eve, I can't be - lieve you'd real-ly leave  
Eve, you are a rose a - mong the thorns

*Fsus* *Asus* *A7* *D* *B<sup>b</sup>dim/D*

him. here. } No - tice how her im - age sad - dens,

*A7/D* *D* *Bm* *Bm/A*

how lone-ly she's be - come. Just once I'd like to see her



Em7/G C#m7(-5) F#7 1. Bmaj7

hap - py, be - fore the win - ter comes.

Bm7 E7 2. B Bm7 E7

comes. I wish her on - ly

A Am7 D7 G

good times, be - fore the win - ter comes.

G/F# G/E B

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff. Chord symbols are placed above the vocal staff. The lyrics are written below the vocal staff. The first system includes the lyrics 'hap - py, be - fore the win - ter comes.' and the second system includes 'comes. I wish her on - ly'. The third system includes 'good times, be - fore the win - ter comes.' and the fourth system includes 'G/F# G/E B'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

# All of My Life

**Moderately Slow**

Music and Lyrics by  
RICHARD CARPENTER

8va

The piano introduction consists of two staves. The right staff is marked '8va' and contains a melodic line with eighth-note triplets. The left staff contains a bass line with eighth-note triplets. The key signature has one flat (Bb) and the time signature is common time (C).

The vocal line begins with a treble clef, a common time signature, and a key signature of one flat. It features a melodic line with eighth-note triplets. Chord symbols 'C' and 'Bb/C' are written above the staff.

1. All Of My Life I have been wait - ing\_\_\_\_ for just one  
2. INSTRUMENTAL

The piano accompaniment for the first measure features a right staff with a melodic line and a left staff with a bass line, both using eighth-note triplets. The key signature has one flat and the time signature is common time.

The vocal line continues with a treble clef, a common time signature, and a key signature of one flat. It features a melodic line with eighth-note triplets. Chord symbols 'C' and 'Bb/C' are written above the staff.

boy; And all of my life I have been wait - ing\_\_\_\_ for all the

The piano accompaniment for the second measure features a right staff with a melodic line and a left staff with a bass line, both using eighth-note triplets. The key signature has one flat and the time signature is common time.



C

joy,

Em

(Vocal) of hav - ing some-one that I can  
I just want some-one that I can

A7

call my own, \_\_\_\_\_  
call my own, \_\_\_\_\_

Dm

who'll come to my side when I am  
who'll come to my side when I am

Dm7

G7sus

all a - lone. \_\_\_\_\_  
all a - lone. \_\_\_\_\_ }

G7

C

And now you are here and I've found a

Dm7/C

whole new world \_\_\_\_\_ has o - pened for me. \_\_\_\_\_

Cmaj7

C B $\flat$ /C

A world filled with joy, a world filled with all your love e - ter-nal-

C Dm7 Em7 Dm7/F Dm7 Em7 Dm7/F

ly. For you say you're mine, you'll love me all the time, night and

E Dm7/F E Dm7/F E

day, come what may, and all of my life you will be my own.

1. 2. Am(add 9)



# Saturday

Words by JOHN BETTIS  
Medium Fast

Music by  
RICHARD CARPENTER

(in two) D Gm9 D

1. Sat - ur - day, be - gan much the same as oth - er days, but  
2. Morn - in' came, but some-how it did - n't seem the same. The

Cm9 G G7 C Eb7

end - ed up dif - ferent in man - y ways, love is in my world since  
sad - ness of Fri - day had some-how changed to the hap - py sounds of

1. G 2. G

Sat - ur - day. Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

Em D Em G

I whist-le to blue birds, — I try to tell them how you brought me sun-shine.

Em F#m Bm E A to Coda

My head's full of new words, — that sing to the sound of the day af-ter Fri-day.



D Gm9 D

Come and see — the flow-ers of love she gave to me; — The

Cm9 G G7 C Eb7

touch-es of laugh-ter and har-mo-ny — to — the hap-py sound — of



G D.S.  al  Coda

Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

 CODA B $\flat$  E $\flat$  A $\flat$ m9

day af - ter Fri - day. Come\_\_ and see\_\_ the flow - ers of love\_\_ she gave\_\_

E $\flat$  D $\flat$ m9 A $\flat$  A $\flat$ 7

to me;\_\_ The touch - es of laugh - ter and har - mo - ny\_\_ to \_\_

D $\flat$  E7 A $\flat$  G $\flat$ maj7

the hap - py sound\_\_ of Sat - ur - day, Sat - ur - day, ev - er lov - in' Sat - ur - day.

# Someday

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

Moderate

1. Some - day day  
2. One 'rest - ed from ho - urs of  
3. Some - day day when all I am a - ble to is

sleep - ing, We'll stay  
love you, I'll come  
some - day, Some - day

safe - ly be - hind what we're keep - ing.  
back from where ey - er I've been to.  
all I can of - fer is some - day. I'll



Dm Gm7 Cm 3 Bbmaj7/D Cm/Eb

You'll see Please seem you say warm - er than I had re - mem - bered you,  
look - ing the same as you al - ways have,  
that you'll be wait - ing when some - day comes,

Cm 3 Bbmaj7/D Cm/Eb Dm

ly - ing so close I'll be a - ble to feel you breathe,  
love - ly, so love - ly I'll cling to the love you give,  
prom - ise me this and a kiss to keep what you are

To Coda Gm9 1.

I could nev - er leave.  
So I'll start to live.  
al - ways

2. F 3

Some - day is com - ing if I be -

lieve it. \_\_\_\_\_ Some - day al - ways brings \_\_\_\_\_

the good life you knew \_\_\_\_\_ ev - er

back to you. \_\_\_\_\_ How I need you...

Coda  
close to me, \_\_\_\_\_ Some - day. \_\_\_\_\_

Chord markings: Ebmaj7, Eb6, Bbmaj7, Ebmaj7, AbMaj7, Bbmaj7, Bb6, D.S.al Coda, Ebmaj7, Abmaj7.



# What's the Use

111

Words by JOHN BETTIS

Moderately

Music by RICHARD CARPENTER



B $\flat$

1. Get - tin' a - way from all  
2. Tak - in' the chance to free  
3. Pleas - in' my - self is all

Gm B $\flat$  A $\flat$   $\frac{F}{A}$  B $\flat$

the things that need do - in' Laz - i - ly here to lose  
my - self from my wor - ries Cov - er them well e - nough  
that real - ly needs do - in' Ev - 'ry - thing else be - gins

Gm Dsus D Gm E $\flat$  maj7

the af - ter - noon Ly - in' a - round  
and no - one sees No - bod - y knows  
but nev - er ends Lis - ten to me

here on the ground — is as close to get-tin' — up as I can  
 un - til they show — and the on - ly thing to — do is try to  
 and you'll a - gree — that a man is bet-ter — off if he has

3rd time to Coda

1. Fm F 2. Fm Bbm Eb

go. — cov - er them a - gain.

Hur-ry your - self, what's the use, moun-tains of wealth I re-fuse to be

some-bod-y's slave for a dime I've got plen - ty of moun-tains — I'm look-in'to climb.



F B $\flat$  Gm Fsus F B $\flat$  Gm Fsus F

spend-in' my time.

## Coda

Fm E $\flat$ 7sus E $\flat$  A $\flat$  E $\flat$  G Fm E $\flat$  A $\flat$  E $\flat$  G

come to re-al-ize. Hur-ry your-self, what's the use moun-tains of wealth

Fm E $\flat$  Cm7 F7 B $\flat$  B $\flat$ maj7 E $\flat$  F E $\flat$  B $\flat$  D B $\flat$ m D $\flat$

I re-fuse to be some-bod-y's slave for a dime, I've got plen-ty of moun-tains —

C7sus C7 F 1. B $\flat$ m7 B $\flat$ m7 E $\flat$  2. B $\flat$ m7 B $\flat$ m7 E $\flat$

I'm look-in' to climb spend-in' my time. time.

# Turn Away

Lyrics by  
JOHN BETTIS

Music by  
RICHARD CARPENTER

Medium Fast, In Two

1. I guess you know what it's all a - bout,

all the ans - wers seem so clear to

you. You know just ex-



F Bb

act - ly what you want to do,

Ebmaj7 F Bb

And nev - er al - low a feel - ing of doubt,

Bb Ebmaj7

1. I guess you see — where your road can lead,  
2. And if I try — to show you how —

Bb Ebmaj7 Bb

and all the  
to - mor - row is

**E $\flat$ maj7** **B $\flat$**  **F**

pain that you have in store.  
nev - er like yes - ter - day.

**A $\flat$**  **A $\flat$ /G** **F** **B $\flat$**

For now you have chos - en to lock ev - 'ry door.  
Would you change your mind and see things my way,

**E $\flat$ maj7** **F**

And find on your own what you think you  
Or are you a - fraid that I'll bring you

**Dsus** **D** **A Little Slower, In Four** **G** **Bm/F $\sharp$**

need.  
down.

Turn A-way



Em G/D C D

find a way of your own, I'll be here wait-ing dear to

G Bm/F# Em G/D G Bm/F#

say, \_\_\_\_\_ Turn A-way \_\_\_\_\_

Em G/D C 3 D 3

find a way of your own, I'll still be call - ing your

Two First Tempo, In Two

1. G Ab F7sus F 2. *D. S.  $\frac{3}{4}$*  And Fade Out  
G Bm/F# Em G/D

name. name.

# Sometimes

Moderate Ballad

Lyrics by FELICE MANCINI  
Music by HENRY MANCINI

The piano introduction is in 4/4 time, marked *mf*. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with quarter notes.

Cmaj9 Dm7 Cmaj9 Dm7

Some-times not of - ten e - nough we re - flect up - on the good things,

The first system of the song includes a vocal line and piano accompaniment. The vocal line has a melodic phrase with a slur. The piano accompaniment features chords in the right hand and a bass line in the left hand.

C G (B bass) Am Am7 F#m7(b5) F#maj9

and those thoughts al-ways cen-ter a-round those we love, and I think a-bout those

The second system continues the vocal and piano parts. The piano accompaniment includes a key signature change to one sharp (F#) in the final measure.

Em7 Am Fmaj9 Em7 Dm7

peo - ple \_\_\_\_\_ who mean so much to me \_\_\_\_\_ and for so

The third system continues the vocal and piano parts. The piano accompaniment features a key signature change to one flat (Bb) in the final measure.



Cmaj7 C6 Dm G7 Dm7 G7 Cmaj7

ma - ny years have made me \_\_\_\_\_ so ve - ry hap - py \_\_\_\_\_

Am Am7 F#m7(b5) Fmaj7 G9

and I count the times I have for - got - ten to

Em C Am9 Dm7 1. Cmaj7 Dm7

say thank you \_\_\_\_\_ and just how much I love them. \_\_\_\_\_

Cmaj9 Dm7 2. Cmaj7

love them. \_\_\_\_\_

*molto rit.*

## Reason to Believe

**Lyrics and Music by  
TIM HARDIN**

Moderately

*mf*

**C** **F** **G** **C**

If I lis - tens long e - nough - to you, I'd find a  
 If I gave you time to change - my mind, I'd find a

*mf*

**F** **G** **C** **D7**

way to be - lieve that it's all true. } Know - ing -  
 way to leave the past be - hind. }

**G** **F** **C**

— that you lied, straight - faced while I — cried, Still, I'd



Am F G To next strain Fine

look to find A Rea-son\_ To Be - lieve. \_ Some-one like \_

F G Am F G

you makes it hard to live with - out some-bod-y else, \_

F G

Some-one like you makes it eas-y to give,

Am F G

and nev-er think of \_ my - self. \_

# Your Wonderful Parade

Words by JOHN BETTIS

March Tempo

Music by RICHARD CARPENTER

The musical score is written for voice and piano. It consists of three systems of music. The first system has a key signature of one flat (Bb) and a 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Your Won - der - ful Pa - rade, mov - ing thru the towns that Your dai - ly mas - que - rade, pa - per masks that hide the". The second system continues the melody and accompaniment with the lyrics: "rise and then they fade, O - ver streets that pass the hou - ses where you've stayed, fa - ces you have made, Crum - bled down up - on foun - da - tions you have laid,". The third system concludes the piece with the lyrics: "Your Won - der - ful Pa - rade. Stand in line try to climb Your dai - ly mas - que - rade.".

**System 1:**

Chords: C, Em, F

Lyrics: Your Won - der - ful Pa - rade, mov - ing thru the towns that  
Your dai - ly mas - que - rade, pa - per masks that hide the

**System 2:**

Chords: C, F, Em, Eb 6, Dm7

Lyrics: rise and then they fade, O - ver streets that pass the hou - ses where you've stayed,  
fa - ces you have made, Crum - bled down up - on foun - da - tions you have laid,

**System 3:**

Chords: G, G7, C, C7

Lyrics: Your Won - der - ful Pa - rade. Stand in line try to climb  
Your dai - ly mas - que - rade.



F Bbm Cm Db7

meet your wife at cock-tail time you're sure to lose so try and choose a bet-ter way to

Gb Ab7 Db Fm

fall. \_\_\_\_\_ Your mar-vel-ous cha - rade,

Gb Db Bbm Gb Fm

Nev-er could be worth the pric - es that you've paid, — Blind-ness is a part of

E<sup>b</sup>6 Ebm7 Ab Ab7 Db

ev - 'ry game you've played, Your Mar-vel - ous Pa - rade.

# Benediction

Words by JOHN BETTIS

Music by RICHARD CARPENTER

Slowly

Chords for the first system: G $\flat$ , E $\flat$ 7, F, Fm, Fm(-5).

Vocal line: Un - to you in the voice of

Chords for the second system: C/E, Dm7, G7, Cmaj7, D/C.

Vocal line: love In the song we sing \_\_\_\_\_

Chords for the third system: Fm/C, C, C<sup>sus</sup>, C<sup>sus</sup> Cmaj7, Cmaj7, C.

Vocal line: \_\_\_\_\_ an of - fer - ing. \_\_\_\_\_

Piano accompaniment includes a glissando effect in the final system.





